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ALIEN INDUSTRIAL ART FLOODS U. S.

American Designers Assert That Unless Exception Is Made of Commercial Work in Free List of New Tariff Law They Will Be Driven Out of Business

That there are two sides to every question is proved by the plea of the American designers that a tariff barrier be erected against the importation of foreign designs. Unless protection is afforded, the designers say, they cannot continue to exist in the face of competition of cheap art work from Europe. Thus it will be seen that, while the rest of the art world has been fighting for the free importation of art—a fight that apparently has been won—American designers are vitally interested in having an exception made of art which is intended to be used for commercial purposes in this country.

Mr. E. Ericson, president of the Wall Paper Designers' Association, voices the plight of the American designers in the following statement, written for THE AMERICAN ART NEWS:

"Industrial designs for wall papers, cretonnes, textiles, jewelry, etc., have never been specified in any tariff act, and the question of duty on such articles was never definite. They were classed as works of art, sketches in color, black and white, etc., and as such were assessed 15 or 25 per cent. duty ad valorem. But on April 8, 1920, the board of general appraisers, in reference to some sketches of magazine covers, decided these were to come under paragraph 652, this paragraph applying to works of art, and thereby allowed these sketches in free of duty.

"Recently thousands of industrial designs have been imported from Germany, England and France, free of duty, and we fear that this competition will put us designers out of business. There is a movement under way to pass all art works in free of duty in the new tariff, and certain strong interests are anxious to include all designs under that heading, which we consider wrong.

"Foreign designers have always sold their work cheaper than we could, but the little duty charged heretofore acted as some protection. With this removed completely, we are in no position to compete with Europe. I was offered German designs in Europe last year for 300 marks (at the present rate of exchange about \$5.00)—designs that we have to sell here at \$40.00.

"The market is now flooded with all kinds of foreign designs. Most are left-overs and inferior, but at such low prices that they defy our competition. The result of all this is that some of our larger established designers in New York have discharged their men and made arrangements to import designs from France and Germany, and a number of manufacturers have opened studios in Europe, where they find they can produce their designs very much cheaper than they could here.

"We have no objection to importing good designs from Europe; our customers have always done so and the 25 per cent. duty charged did not interfere with this practice. But we pay high salaries, rents and taxes here, and absolutely need protection to exist.

"The very strong point that we wish to emphasize is that our government and educational institutions have spent millions of dollars these last ten years to promote and encourage industrial designing art in this country and they were commencing to show good results, but we fear the lifting of all duty will quickly kill it and leave very little encouragement to our young men and women to give up years of hard work and study to learn a profession that cannot feed them. We feel that we are rightly entitled to protection and we certainly will appreciate the valued co-operation of THE AMERICAN ART NEWS."

16 Manuscripts and 15 Books

Bring £18,024 at Thompson Sale

LONDON—Sixteen illuminated manuscripts and fifteen early printed books, the property of Henry Yates Thompson, when sold at Sotheby's on June 22 brought a total of £18,024. The highest price was £3,500 paid for a manuscript "Lancelot du Lac" in three volumes dating about 1290-1310.

The Antiphoner of the Cistercian Abbey of Beaupré, once owned by John Ruskin, in three volumes, dating 1290, brought £1,510. The Florentine Horae of the Marquis of Blandford, about 1490, a beautiful manuscript, sold for £2,600.

Louvre Gets Famous Rembrandt

PARIS.—Rembrandt's portrait of his brother has just been presented to the Louvre by Count Potocki. It is one of the most beautiful Rembrandts known.

Emilie Charmy's Exhibition Causes Stir Among the Art Connoisseurs of Paris



LA JEUNE FILLE EN ROSE
Courtesy of the Galeries d'Œuvres d'Art, Paris

PARIS.—Mlle. Emilie Charmy's exhibition at the Galeries d'Œuvres d'Art, 50 Faubourg St. Honoré, is proving to be one of the great successes of the season, both from an artistic and a material point of view.

The public for the most part is weary of theoretical art. The art of Charmy is not theoretical. Before a woman or before a bunch of flowers—kindred subjects and the subjects of her choice—she "stands moved," as Courbet used to say, and her technic, broad, powerful and sure, makes it possible for her to convey her emotion.

It is the desire of many painters of our day to be constructive: Charmy is constructive without any conscious effort. Her work would lose nothing if placed beside the most beautiful Matisse or the most brilliant Van Dongen. On the contrary, the comparison would serve to emphasize not only all that is great in her art, but it would also demonstrate her own ingenuous and complete freedom from any form of trickery. Charmy is among those who look life in the face, and who interpret its beauty in

the widest, most direct, most sensitive manner. The portrait reproduced herewith represents the artist herself. Her dress is pink, the background pale green, but neither words nor photograph can convey the quality of these colors. They are a feast for the eye.

The exhibition also comprises studies of flowers, marvellously painted and composed: these alone would be sufficient to place Charmy among the great painters of the day. And—here are her nudes!

—H. C.

Zuloaga Buys Goya's Birthplace

MADRID.—Zuloaga has just acquired the house in which Goya was born at Fuente de Todos, near Saragossa, and has converted it into a Goya museum. The humble house is still inhabited by the Lucientes, direct descendants of Goya, who for generations have been shepherds.

Zuloaga has also given the village, which previously had been without such an institution, a boys' school, which bears the name of the Goya school.

NO TARIFF ON ART; RARE BOOKS TAXED

Fordney Bill Now Before House Preserves Features of Present Law as Regards Art but Would Prove Blow to Importation of Literary Treasures

The long awaited Fordney tariff bill has at last been introduced in the House of Representatives at Washington, where all revenue measures must originate, and the text of the bill indicates that the artists, art dealers and art lovers have won their fight to keep art on the free list.

However, the new law, if passed in its present form, will do the almost unthinkable thing of putting a high rate of duty on old and rare books. This would be a calamity which many believe would equal that of putting a tariff back on art. In the last few decades the private and public libraries of the United States have been greatly enriched by literary treasures from Europe. Like paintings and sculpture, rare books are destined sooner or later to become the property of public institutions. A conspicuous instance is the \$20,000,000 library of Henry E. Huntington, which he has bestowed upon the state of California.

Paragraph 1310 of the Fordney bill puts a duty of 20 per cent. ad valorem on "books of all kinds," and, when books are "bound wholly or partly in leather, the chief value of which is in the binding," it makes the tax 33 1/3 per cent. ad valorem. In the free list the paragraphs of the old tariff law admitting books twenty years old and books in foreign languages without duty, is missing. The only free books in the Fordney bill are Bibles, books for the use of the United States or for the Library of Congress, books in raised type for the blind, and books and libraries of "persons or families from foreign countries if actually used abroad by them not less than one year, and not intended for any other person or persons, not for sale, and not exceeding \$250 in value."

The Fordney bill will probably be rushed through the House. When it reaches the Senate there is hope that these iniquitous features will be changed. Book lovers are already greatly aroused, and a determined fight undoubtedly will be made.

About the only thing in the way of art to be taxed under the proposed bill would be copies of paintings. All original work would be admitted free, as under the present law.

Paragraph 1446 of the bill has an ominous look, for it says:

Works of art, including paintings in oil or water colors, pastels, pen and ink drawings, and copies, replicas, or reproductions of any of the same; statuary, sculptures, or copies, replicas, or reproductions thereof; and etchings and engravings; all the foregoing, not specially provided for, 15 per centum ad valorem.

However, so many objects are "specially provided for" in paragraphs 1684 to 1688, inclusive, that the law stands substantially as it was before. These provisions of the free list read:

Par. 1684.—Original paintings in oil, mineral, water or other colors, pastels, original drawings and sketches in pen and ink or pencil and water colors, artists' proof etchings unbound and engravings and woodcuts unbound, original sculptures or statuary, including not more than two replicas of the same; but the terms "sculpture" and "statuary" as used in this paragraph shall be understood to include professional productions of sculptors only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood or metal, or whether cut, carved, or otherwise wrought by hand from the solid block or mass of marble, stone or alabaster, or from metal, or cast in bronze or other metal or substance, or from wax or plaster, made as the professional product of sculptors only; and the words "painting" and "sculpture" and "statuary" as used in this paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words "etchings," "engravings" and "wood-cuts" as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical processes.

Par. 1685.—Works of art, drawings, engravings, photographic pictures, and philosophic and scientific apparatus brought by professional artists, lecturers, or scientists arriving from abroad for use by them temporarily for exhibition and in illustration, promotion, and encouragement of art, science, or industry in the United States, and not for sale, shall be admitted free of duty, under such regulations as the Secretary of the Treasury shall prescribe; but bonds shall be given for the payment to the United States of such duties as may be imposed by law upon any and all such articles as shall not be exported within six months after such importation: *Provided*, That the Secretary of the Treasury may, in his discretion, extend such period for a further six months in cases where application therefor shall be made.

Par. 1686.—Works of art, collections in illustration of the progress of the arts, sciences, agriculture or manufactures, photographs, works in terra cotta, parian, pottery, or porcelain, antiquities and artistic copies thereof in metal or other material, imported in good faith for exhibition at a fixed place by any state or by any society or institution established for the encouragement of the arts, science, agriculture, or education, or for a municipal corporation, and all like articles imported in good faith by any society or association, or for a municipal corporation, for the purpose of erecting a public monument, and not intended for sale nor for any other purpose than herein expressed; but bond shall be given, under such rules and regulations as the Secretary of the Treasury may prescribe, for the payment of lawful duties which may accrue should any of the articles aforesaid be sold, transferred, or used contrary to this provision, and

(Continued on Page Eleven)

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**WILL OPEN MUSEUM
AT PROVINCETOWN**

Art Association With Its Seventh An-
nual Exhibition Will Celebrate the
Completion of Its Permanent Galleries

PROVINCETOWN, Mass. — Quite the
most exciting event occupying the interest of
Provincetown artists this summer is the com-
pletion of the new Museum Galleries, which
are scheduled to open August 1 with the
seventh annual exhibition of the Provincetown
Art Association, to continue through Septem-
ber 16. John Noble is the director.

All works intended for exhibition must be
delivered, transportation charges prepaid, not
later than Monday, July 25. Only members of
the association will be permitted to exhibit,
but any artist may become a member by pay-
ing the annual dues of two dollars.

The Museum was incorporated last autumn
and a large piece of property was purchased
on Commercial street, in the center of the
town, where thousands of automobiles pass
during the summer, to commemorate the three
hundredth anniversary of the landing of the
Pilgrims at Provincetown and the signing of
the compact here. This was added to land
bought by the association at the same location
several years ago, with the purpose of one
day founding a museum.

The old white Cape Cod House, which is be-
ing converted into the new galleries, will not
be changed in character, the outside of the
building retaining its original appearance of
old Cape Cod architecture. The interior, how-
ever, which, with an additional building added
to the rear, measures seventy feet, is divided
into several galleries appropriate for the ex-
position of paintings, sculpture, water colors,
etchings and wood blocks.

The ambition of the association is eventually
to have a permanent exhibition of purchased
works. As ample grounds surround the build-
ing, it can be enlarged when necessary. The
members now number more than three hun-
dred and include some of the most prominent
painters and sculptors in America.

The officers are: President, William H.
Young; honorary vice-presidents, Charles W.
Hawthorne, E. Ambrose Webster, George Elmer
Browne, Richard E. Miller, Max Bohm;
acting vice-president, Mrs. Eugene W. Wat-
son; recording secretary, E. Ambrose Web-
ster; corresponding secretary, Harry N. Camp-
bell; treasurer, Willis S. Rich.

The trustees are: Judge Walter Walsh, Dr.
Percival J. Eaton, Myrick C. Atwood, Miss
Sarah Monroe, Frederick C. Boyton, William
H. Young, Frank E. Potter, Jennie Gallup
Mottet, Gerrit A. Beneker, Horace F. Hallett,
John Adams and Mrs. Grace L. F. Hall.

The remodeling of the building will cost
\$5,000, the greater portion of which has been
paid by the Association.

**AURORA ADDS TO ITS
ART SALES RECORD**

Another Seventy Oil Paintings Find
Purchasers in City, Which Continues
to Beautify Houses and Landscape

AURORA, Ill. — This city of 36,265 in-
habitants continues to be very much interested
in art. Homes are being made more beautiful
and landscape gardening is making more attrac-
tive the residence section of the city. Houses
are being built with more individuality and in better harmony with environment.
Even the business blocks are being designed by
architects with more regard for architectural
appearance than at any time during the history
of the city.

Since January 1 Aurora people have bought
seventy oil paintings, which, added to the rec-
ord of sales last year, and the one or two
previous years, gives to Aurora a position in
art, considering population, that is not equalled
in America.

The first exhibit for the new season is now
being held in the Conklin Galleries by a group
of Chicago artists, many of whom are well
known in the East. Among them are Pauline
Palmer, Oliver Dennett Grover, Lucie Hart-
rath, Carl R. Kraft, Frederick M. Grant, Frank
V. Dudley, John and Anna Stacey, Gerold
Frank, John Norton and John Spellman.

The indications are that the sales will be
numerous before the close of the exhibition,
July 30. While the summer months are not
the best, many have more leisure than at any
other time. Other exhibits are being planned
for the fall and winter.

Mr. Kraft has just finished a beautiful Fox
River subject which rumor says is to be pre-
sented to the Aurora Art League.

—Roy H. Conklin.

Duxbury Art Association to Hold

Fourth Annual Summer Exhibit

The fourth annual exhibition of the Dux-
bury Art Association will be held in the Part-
ridge Academy Building, Duxbury, Mass., from
July 29 to August 14. Particular importance
attaches to the display this year because of the
tercentenary celebration at Plymouth. The ex-
hibition will consist of oil paintings, drawings
and etchings. Works must be received, ex-
press prepaid, before July 23.

There will be three prizes this year, of \$100,
\$75 and \$50 respectively. The executive com-
mittee of the association is composed of
Charles Bittinger, president; Waldo Kennard,
vice-president; Marjorie Conant, secretary-
treasurer; Margaret Fitzhugh Browne, assist-
ant secretary-treasurer, and Winthrop Coffin.

Bolshevist Statue for John Reed

RIGA.—The Bolsheviks have unveiled in
Red Square, Moscow, a statue in memory of
John Reed, American communist who died in
Russia in 1920.

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PROVINCETOWN JUST SEETHES WITH ART

Hawthorne, Browne, Beal and Webster Schools Teach Beginners How to Paint and Veterans Roll Up Their Sleeves

PROVINCETOWN, Mass.—Summer art activities are in full swing at Provincetown; the Hawthorne, Browne, Beal and Webster schools are filled with students from all over the United States, and numerous artists are here painting the quaint streets, docks, wharves and boats intended to enhance the interest of next season's exhibitions.

Aside from teaching one of the largest classes here, George Elmer Browne yet finds time to paint his always colorful, well composed canvases. Charles W. Hawthorne may be seen any day criticizing his classes on some old wharf or on the beach, and Gifford Beal is painting landscapes for "private consumption." Ambrose Webster, who has just returned from a winter in Spain, where he had a class, has brought back a number of interesting canvases.

John Frazer, who was awarded the \$200 prize at the Philadelphia water color exhibition last winter, is assisting Mr. Hawthorne this year in place of Oscar Gieberich, who has gone to Paris.

Edwin Dickinson is painting an important canvas containing twelve figures, which he will exhibit in New York next winter. He is planning a water color exhibition at the Print Shop here; Ross Moffett, whose "Cape Cod Fisherman" was awarded the first Halgarten prize at the Spring Academy exhibition, and who lives here all the year, is painting figures. Margery Ryerson arrived from New York last week and is busy etching. Mary Tannahill is occupying Louise Heustis' old studio and has her usual quota of batik students.

Henry S. Eddy is working industriously and will have a number of his decorative canvases ready for a one-man show next season. Jane Freeman is doing excellent outdoor portrait work; Jennie Gallup Mottet is painting in her attractive studio situated on the highest point in Provincetown; Nancy Ferguson has just come from Philadelphia to paint in her studio here; John Noble is painting attractive boat subjects; Max Bohm, who spent last winter in London and Paris, is at present resting at his beautiful home overlooking Cape Cod Bay; Theodore Morgan is painting landscapes and wharf subjects, and Joseph Birren has been here for the past month painting street scenes and landscapes.

—L. M.

Art League, Headed by Kraft, Formed in Three Illinois Towns

OAK PARK, Ill.—Last spring local painters and sculptors held a very successful and interesting exhibition in Oak Park, and as a result there has been organized by artists and laymen the Art League of Austin, Oak Park and River Forest. The following officers and directors were elected: President, Carl H. Kraft; vice-president, Curtis Camp; recording secretary, Emory Seidel; corresponding secretary, Holger Jensen; treasurer, Ellsworth Young; chairman of social committee, Mrs. John Meyer, of Austin; chairman of membership, Mrs. Benjamin Fiske, of Oak Park; chairman of publicity, Dr. Mary McKibbin Harper, of River Forest; chairman, ways and means, C. C. Roberts; chairman, exhibition committee, John Spelman.

The community is proud of the great number of resident painters and sculptors of repute, and co-operation in such a society will be mutually helpful in raising the standard of art in public buildings and homes.

The following resident artists are interested in the league: Painters—John Carlson, Thomas Dahlgreen, Francis Foy, Edward Grigsby, Charles T. Hollberg, Holger W. Jensen, Albert Juergens, Gladys Mitchell, John Spelman, Paul Strayer, Jos. Topping, Geo. Weisenberg, Charles J. Cook, Ellsworth Young, Carl H. Kraft. Sculptors—Richard W. Bock, Gilbert P. Riswold, Emory P. Seidel, Mrs. M. C. Tilden. Miniaturist—H. Oakes. Etcher—Charles Dahlgreen.

21-Year-Old Wisconsin Sculptor

Wins Highest Honor in State

MERRILL, Wis.—Leslie Posey, of this town, has achieved the highest honor which can be conferred upon an artist in this state. He has been admitted into the Wisconsin Sculptors and Painters' Association as the youngest member of that organization. His admittance to the association followed the completion of his "Victory" figure, which has attracted considerable attention in art circles.

Posey was born twenty-one years ago in a lumber camp near Harshaw. He learned his art originally from the forests and fields, the birds and flowers of upper Wisconsin. Brought up in a forest district, he spent months at a time in the solitude of wild tracts where trees and the wild things of the forest were his familiars.

The work which has won him his latest honor is the life-size figure of a man, head tossed back, one arm raised in a gesture of triumph, and the other tensely grasping the conquering sword at his side.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15. AVENUE DES CHAMPS-ÉLYSÉES
(ANCIEN HÔTEL DU DUC DE MORNAY)

PARIS

Greatest Stamp Collection Is Being Sold; Ferrari, Who Formed It, Was Mad Recluse

PARIS.—The celebrated stamp collection of M. Ferrari—the finest and most complete collection ever made—is now being sold. The first portion—forming only a small part of the whole—brought more than 1,000,000 francs. A black on pink 2-cent British Guiana stamp of 1850 brought 210,000 francs (\$16,153) and a blue 2-cent Hawaii stamp of 1851 brought 156,000 francs (\$12,000).

The value of this collection, which was sequestered during the war, has been given at 40,000,000 francs, doubtless an exaggerated figure, but it is very possible that it may fetch twenty or more millions, a price without precedent.

The personality of its owner, who died at Geneva during the war, is surrounded by mystery, and the most fantastic rumors have been spread with regard to his origin, life and nationality. The actual facts are curious enough to form material for a novel.

Philippe Ferrari, or to give him the name he bore at his death, Philippe Kriegsfeldt de la Renotière (for he died an Austrian subject), was the son of the Duchess of Galiera and the Marquis of Ferrari, afterwards created Prince of Lucedio by Victor Emmanuel and Duke of Galiera by the Pope. The Marquis was a financier of enormous wealth and director of the four principal French railway companies. He died in 1876, leaving his wife, née Brignolles-Sale, a fortune of over 300,000,000 francs.

This great fortune, the origin of which the Duchess unceasingly deplored, became a source of constant remorse to her. After the death of her husband she bought the magnificent house in the rue de Varenne which had been the home both of Talleyrand and the Prince of Monaco, and, anxious to be rid of a fortune which burdened her, determined to devote it to philanthropic works. The Duchess founded an alms-house and an orphanage at Clamart, to Genoa she presented a palace and 25,000,000 francs to be used in the development of the port of that city, and to Paris the charming museum which goes by her name.

KANSAS CITY PLANS GREAT ART CENTER

\$2,000,000 Liberty Memorial, Surmounted by Flaming Bowl, to be Flanked by Art and Music Buildings

KANSAS CITY, Mo.—This city's war memorial committee has just made public its decision as to the winning design for the great Liberty Memorial, undoubtedly one of the greatest monuments yet conceived as a result of the World War.

H. Van Buren Magonigle, of New York, is the winning architect, with his inspired design of a two hundred foot tower, its base with a building at each side, one to be used as a chapter house by those who came back and the other to be a small museum for records and memorabilia.

The top of the tower is to be in the form of a large bowl supported by four angels. The architect has conceived a fire burning in the bowl—as Mr. Magonigle states in his conception of his design: "The Flame of Inspiration—a cloud by day, a pillar of fire by night."

The memorial is to be constructed on a hill, directly facing the Union Station and will cost in the neighborhood of \$2,000,000. It is planned as the focal keynote of the great architectural composition embracing an art, literary and music center, destined some day to occupy the entire site.

An axial mall, a third of a mile long, will link the memorial site with the city's boulevard system, and future buildings for art and music will be erected on either side of this.

Work will be started as soon as possible. Mr. Magonigle will be assisted by George E. Kessler, landscape gardener; Mrs. Edith Magonigle, a painter, and Robert Aiken, sculptor.

—C. J. S.

Besnard Is Coming to America

PARIS.—Albert Besnard is about to leave for America. Before embarking he will finish his portrait of Marshal Petain.

At her death in 1888, seven or eight millions only of her great fortune remained, and this sum she bequeathed to the Empress Victoria, mother of William II. Her home in the rue de Varenne she left to the Austrian government to be used as an embassy.

The son's contempt for the paternal fortune even exceeded that of his mother. So ashamed of it was he that, when he attained man's estate, he decided to earn his own living and for several years was professor of history at the College Chapel in Paris, and later a professor at the School of Political Science.

Ferrari accepted the use of a little pavillon in the garden of the house in the rue de Varenne, and, in consequence, his collection of stamps was sequestered in 1914 as being on Austrian territory. He continued to live there, a recluse, sickly and a little mad.

Haunted by the remorse inspired by his birth, he refused to be present at his mother's funeral, and in order more definitely to cut himself off from the past, he became the adopted son of an Austrian officer, Count Kriegsfeldt de la Renotière, deriving through this act a new name and nationality.

This strange creature had but one passion, his passion for collecting stamps. So dominating was it that at one time it is said he advertised for a wife on condition that she brought him a one-penny Mauritius stamp of the year 1847.

As early as 1874 Ferrari was the owner of a very fine collection and to this he added by buying successively the Rothschild and Philbrick collections, which were very celebrated at the time. From this date he was recognized as one of the great collectors of the world and it was to him primarily that all dealers turned.

On one occasion a dealer offered him two Mauritius stamps for the sum of 4,000 francs, and Ferrari, at the sight of them, was seized with such a nervous trembling at the knees that the dealer expected he would faint. But the stamps were paid for, almost automatically, and the new owner put them into his pocketbook, murmuring as he left, "Whatever you do, don't tell anybody."

It was Ferrari's dream that his collection should remain intact after his death, and to this end he bequeathed it to the Post Office Museum in Berlin.

\$100,000 PALMER ART FOR CHICAGO

Forty Paintings from Society Leader's Collection Bequeathed in Addition to Great \$2,000,000 Kimball Collection

CHICAGO, Ill.—Not only has the \$2,000,000 Kimball collection been added to the art treasures of the Art Institute, but famous originals from another celebrated collection have recently been acquired by bequest. Pictures from the collection of Mrs. Potter Palmer line the walls of two rooms in the south galleries of the second floor. Some of them have just been sent to America from her Paris home.

In her will the late society leader requested that \$100,000 worth of pictures be given to the Art Institute. The selection was left to her heirs. The paintings now at the institute are worth much more than that sum, connoisseurs say.

There are about forty Palmer paintings on view at present. The list includes a full length portrait of Mrs. Palmer by Anders Zorn, revealing the subject as a society grande dame, in a trailing white satin gown, with necklace of pearls and a jeweled tiara.

There are several Corot landscapes and his "Reverie"; two pictures by Pissarro, a Whistler, canvases by Edouard Manet and Claude Monet, by Delacroix, Raffaelli, Puvis de Chavannes, Gari Melchers and Degas, several by J. C. Cazin and four by Millet.

Sample of Newspaper Art News

Ferdinand A. Carter, director of the Syracuse Museum of Fine Arts, has received an offer of \$3,000 from J. Francis Murphy, formerly of Oswego, now of New York, for the painting which the museum trustees purchased from Mr. Murphy several years ago for \$1,650.—From the Syracuse (N. Y.) Journal, June 8, 1921.

MANCHESTER TO GET FINE ART GALLERY

Plans Are Drawn for Beautiful Structure Bequeathed by Governor Currier, Which Will House Leighton Collection

MANCHESTER, N. H.—Plans have been made public for the Currier Gallery of Art, provided for by the late Governor Moody Currier, who lived the greater part of his life in Manchester, and which will be maintained by the large fortune he left for the purpose.

Governor Currier provided by his will that if he outlived his wife substantially all his property should go to found the Currier Gallery of Art. His wife, Mrs. Hannah Slade Currier, after his death incorporated in her will provisions identical with the conditional ones in his will. The remainder of her life she devoted to the wise and careful management of the estate to the end that it should be ample to carry out the bequest.

The only direction given for the execution of the trust was that the building should be erected upon the homestead of the governor. The site is somewhat removed from the center of the city. It comprises a square, bounded by Beech, Ash, Orange and Myrtle streets. The neighboring squares are occupied by attractive residences or public institutions, with ample grounds.

It is expected that the Currier Gallery will be thoroughly co-ordinated with the Manchester Institute of Arts and Sciences, and for this reason the plans now under consideration by the board of trustees do not provide for an assembly hall, or any considerable space for classes of students.

The plans submitted are the work of Ralph Adams Cram of Boston, widely known as an architect. They embody his conception of a true art museum, one that should first of all give joy to every one who enters it.

The building itself is of the simplest, in general following the lines of an Italian house of the fifteenth century, with its various rooms, all of human scale, disposed around a small court glassed in above from the weather. This type is chosen because it has no aggressive architectural style and so is well adapted to form good settings for art works of many kinds and periods, from Greek to Gothic and Renaissance. It is also beautiful in its simplicity with its broad wall surfaces, timbered or coffered ceilings, and deep-set windows.

Upon the death of the late George A. Leighton of Los Angeles, Cal., there was bequeathed to the Currier Gallery of Art a valuable collection of paintings which have been received and are now stored at the Carpenter Memorial Library, awaiting the time when they shall be hung in the new gallery, which is destined to become one of the great artistic centers of New Hampshire.

Judge Robert J. Peaslee is the president of the board of trustees; Arthur M. Heard, treasurer, Cyrus H. Little, clerk, and the other trustees are Herman F. Straw, Walter M. Parker, Frank P. Carpenter and Frank W. Sargeant. The building committee consists of Judge Peaslee, Mr. Carpenter and Mr. Parker.

Detroit Museum Acquires Example of the Famous Nuremberg Chronicle

DETROIT, Mich.—The print department of the Detroit Institute of Arts has recently acquired a copy of the Nuremberg Chronicle. This "History of the World" by Hartmann Scheydel, in Latin, and printed in 1493, is most important in regard to wood engravings, containing over two thousand cuts attributed to William Pleydenwurff and Michel Wolgemuth, the latter the master of Dürer.

The volume marks the beginning of that great school in wood engraving which seeks its effects in black and white. It is the basic book in the history of German wood engraving. Commencing with "The Creation of the World," the illustrations possess a symbolism of the thoughts of that age. The naive conception of genealogy is represented by a huge tree, the trunk being a person with many branches extending upward, with a man or woman, king or queen, apparently growing from the end of each, representing history down through the ages.

The copy is of the first edition, retaining its old binding of board (now worm-eaten), and impressed leather.

Old English Furniture Brings High Prices at London Auctions

LONDON—Very high prices have been obtained for old English furniture lately sold at auction at Sotheby's and Christie's.

A magnificent old Chippendale mahogany commode, a part of the Townsend heirlooms, from Raynham Hall, Norfolk, sold at Sotheby's on June 24 for £3,900, and another commode from the same collection brought £2,000. At the same sale an Elizabethan rock crystal and silver candlestick, the property of Col. E. C. Ayshford Sanford, brought £720.

At Christie's, on June 30, a suite of Chippendale mahogany furniture was sold to Mr. Harris for £3,832; another Chippendale suite belonging to the late Marquis of Hartford went to Mr. Frank Partridge for £3,225, and a Louis XV commode went to Mr. Huggin for £2,310.

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Paris — New York

AMERICAN SOCIETY
OF ARMOR FOUNDED

Dr. Bashford Dean Heads Organization
Which Lends Fine Group of Japanese
Sword Guards to the Metropolitan

An "Armor and Arms Club" has been founded in this country. The president is Dr. Bashford Dean, curator of armor at the Metropolitan Museum of Art, and its secretary is Thomas Hoopes, of New York. It brings together a large number of specialists in this field of collecting. One of its first activities has been the lending of a remarkable collection of Japanese sword guards to the Metropolitan Museum, where they are now on view.

Sword decoration is one of the finest expressions of Japanese art, and the hundred guards lent by the members of the new society follow its development from the fourteenth century down almost to the present time. The decorations in insets and traceries of various metals, whose hues have been obtained under processes of "pickling," have a very high aesthetic appeal.

The removal of the Vanderbilt collection from the museum has made Gallery 25 available this summer for a display of a selection of the museum's water colors. Besides fine groups by Winslow Homer and John S. Sargent, there are examples by La Farge, Hassam, Sterner, Dougherty, Glackens, Marin and McComas. Nearby is hung a group of water colors by William Blake and some of the British artists of the nineteenth century.

Especial interest attaches to a group of old English furniture on view in the Recent Accessions room, which includes two very important examples which are the gift of Sir Joseph Duveen, both of them from the famous Morgan Williams collection recently dispersed at auction in London. One is a carved oak chest of the fourteenth century, and the other is a splendidly carved cupboard of the sixteenth century.

Homer Saint Gaudens Becomes
Assistant Director at Carnegie

PITTSBURGH, Pa.—Homer Saint Gaudens has accepted the position of assistant director and has become a member of the official staff of the Department of Fine Arts of the Carnegie Institute. He is the author of the "Reminiscences of Augustus Saint Gaudens," published in 1909, and of many articles on the subject of art in American periodicals.

In recent years Mr. Saint Gaudens has been particularly interested in play production, with emphasis laid on scenery developed as an adequate frame for the play. He cooperated with Miss Adams in planning the production of "A Kiss for Cinderella" and last year produced Eugene O'Neill's "Beyond the Horizon." During the war he organized the first unit for the use of camouflage in France.

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Sculptor's Limestone "Sketch" of a King,
Made 3,200 Years Ago, Sells for \$3,725

About 3,260 years ago a young Pharaoh ascended the throne of Egypt as Amenhotep IV. He was a physical weakling but had a brain so highly developed that in the seventeen years of his reign he did things that have earned for him the title of the "first individual in history." Idealist and dreamer, yet forceful of character, he decided things were all wrong in Egypt and undertook to set them right. He blamed the gods and the priests who ministered to the gods. Deities were very real personages in those days, and everybody believed in them, so it must have taken superhuman courage on the part of Amenhotep when he resolved to make war on them.

The greatest god of all was Ammon, war lord of Thebes, who had accompanied his father and his grandfather to Asia, helped them overthrow the Hittites and establish an Asiatic empire. This fierce Ammon owned one-eighth of all the land in Egypt and his priests knew how to use his power.

Amenhotep conceived a fierce hatred of Ammon and the other gods. He opened hostilities, shut up their temples, destroyed their images, and set up in their stead the worship of a single deity, whom he called Aten, a beneficent and kind god, whose sole symbols were the disc of the sun and its rays in the form of hands that pointed at the earth.

So zealous was the Pharaoh in setting up this new religion that he changed his own name, which meant "Prince of Ammon," to Akenaten, "servant of Aten's rays." He left Thebes, because it was the seat of Ammon, and built a fine new capital at Tel-el-Amarna, a virgin site at the edge of the desert.

If Akenaten's reign had been a long one he probably would have succeeded in eradicating the old religion and making the Egyptians worship a god whose attributes more strongly resemble those of the Christian deity than any other in history. But when he died prematurely the people quickly turned to their old gods, and the splendid new city was left to the jackals of the desert.

After the lapse of about 3,230 years, or, to be exact, in 1891-2 A. D., an Englishman, Lord Amherst, excavated the site of the great Temple of Aten at Tel-el-Amarna, and among other things he found was a sculptor's trial portrait of Akenaten, evidently made from life. Incised on a slab of limestone, measuring 13 by 9 inches, it formed one of the most precious items of Lord Amherst's great collection of Egyptian antiquities.

When this collection was dispersed the other day at Sotheby's, in London, the sculptured sketch of Akenaten was sold for £1,000 (about \$3,725). A fragment comprising the mouth and nose of Nefertiti (Little Lute), Akena-



ten's queen, found at the same spot, brought £350.

The 965 items of the Lord Amherst catalogue fetched a total of £14,533 (about \$54,100). The highest price was £1,870 for a magnificent specimen of red crystalline sandstone carved into a squatting statue of Sen-user-senb, "steward of accounts of cattle," dating back to the Middle Kingdom. A beautifully carved wooden statuette of a lady, 9 1/4 inches high, of the XVIII dynasty, brought £1,000, and a companion statuette of a man, £610.

Other interesting items sold as follows: A model funerary boat of Thothmes III, in wood, showing the king at a table of food and wine, £270; a pair of bronze openwork panels from a throne, New Empire, £180; upper portion of a fine XVIII dynasty ka-door, £300; a limestone statuette of Kha-em-hat, vizier of Amenhotep III, 6 1/2 inches high, £800; a green basalt portrait head of Queen Amenardes, 8 1/4 inches high, £220; a portion of a stela showing Akenaten and Nefertiti worshipping the Aten-rays, £310.

That even Egyptian antiquities are now valued more for their beauty than for anything else is indicated by the fact that an unattractive wooden coffin of the Ptolemaic period, even though it was the first Egyptian coffin brought to England (1730), brought only one pound, fifteen shillings!

BIG PORTRAIT SHOW
PLANNED IN LONDON

LONDON.—Already some of our art fixtures for the autumn are being announced. Among the most interesting of these is the "Exhibition of English Portraiture," which the Royal Society of Portrait Painters will be enabled to hold at Burlington House, by the permission of the Royal Academy.

The show will date back to the work of the dead members of the Society, and will thus include interesting portraits by such men as Watts, Millais and Orchardson.

Apropos of Millais, his charming portrait of Mrs. Louise Jopling-Rome has been presented by her son to the National Gallery. This work, is an extraordinarily graceful bit of painting.

—L. G.-S.

Who Wouldn't Have "Fallen"?

DALLAS, Texas.—At the Arts Club's carnival, shapeless bathing girls sold tickets to see a swimming match. As the tickets were only a dime, and as the girls were attractive, they drew many customers. What the customer saw was an inoffensive safety match floating around in a small jar of water.

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GREAT PARIS SHOW

Exhibits Included 100 Paintings and
200 Drawings, Water Colors and Min-
iatures from Collectors and Museums

PARIS.—One of the outstanding events of the art season was the great Fragonard exhibition at the Pavillon de Marsan, which was conceived and carried out by M. Francois Carnot and the catalogue of which was written by M. Georges Wildenstein. Besides a hundred paintings, there were nearly two hundred drawings (some in sanguine), water colors, gouaches and miniatures.

The money taken will be devoted to the interest of Fragonard himself—that is, to the Fragonard Museum which was opened a few months ago in the artist's native town of Grasse, and which, it must be admitted, consists at the present time of little else but a charming house, set in a delicious old Provençal garden, and the palette of the master. It is too much to hope that the sum realized will permit of the acquisition of many examples of the work of a man for one of whose sepias landscapes, the size of a pocket handkerchief, the sum of 80,000 francs was paid last year at the Bardac sale. But one imagines that the secret hope is to interest the amateur in this museum, to the end that he may be persuaded to give or bequeath to it some of those pictures of which it stands in such need.

The exhibition was made notable by certain examples of the master's work which have never before been exhibited. The most important of these was the celebrated panel, "The Fête de St. Cloud," lent by the Bank of France.

The museums in Orleans, Angers, Besançon and Amiens contributed, and from the Louvre came "Les Petites Curieuses." The Ecole des Beaux Arts lent "Jeroboam Sacrificing to Idols," which earned for Fragonard the premier prix de Rome in 1752. Many works almost unknown were shown, and examples of his early work, particularly the wonderful landscapes he painted while the guest of the Abbé de Saint Non at the Villa d'Este, which eventually formed the incomparable basis of much of his later work.

Among the collectors who contributed were the Comte Greffulhe, Sir Basil Zaharoff, MM. Maurice de Rothschild, Esmont, Walter Gay, Gallimard, David Weill, Blumenthal, Fenaille, Dormeuil, Dr. Tuffier, Vicomte d'Harcourt and Mmes. Gaston Menier, Cochin, Thomson, Poges, Jacques Doucet, Cottin and Burat.

—C.

Degener Directs Ryksmuseum

AMSTERDAM.—Dr. Schmidt Degener is the new director of the Ryksmuseum. He has been for several years in charge of the Boymans Museum, Rotterdam.

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RARE BOOKS TO BE TAXED

There can be no explanation of the failure of the framers of the Fordney tariff bill to include rare books in the provisions of the free list except that it was an oversight on the part of the committee. It is unbelievable that Congress would discourage the bringing of these precious old literary relics to this country by the imposition of a 20 per cent. duty. Nevertheless, the lovers of rare books and all others interested in the cultural development of the nation should lose no time in making representations to the law makers at Washington.

Not long ago the English newspapers were bitterly deplored the fact that when old books were offered at auction in London, American buyers were carrying off whatever they chose. It was even proposed that the English government prohibit the exportation of literary treasures.

Under the beneficent provisions of former tariff laws, which admitted free of duty books that were twenty years old, many great libraries have been built up in this country. Like the collections of art, these collections of precious books are all destined some day to become the property of the public. Already Mr. Henry E. Huntington, the nation's greatest book collector, has transferred his \$20,000,000 collection to the state of California, together with a marble palace to house it.

It would be almost a public calamity if Congress failed to correct the mistake of the framers of the Fordney bill.

THE ART TARIFF ISSUE

Apparently the fight of the American art world against the revival of duties on the importation of art has been won. The victory gained in 1913, when for the first time art was placed on the free list, will have been confirmed if the Fordney bill is passed as it was drafted.

The thousands of men and women all over the United States who have been working to promote the great American art movement, whose purpose is to cultivate an appreciation of beauty and to raise the cultural standards of the nation, are to be congratulated.

One of the greatest arguments against taxing art is the fact that sooner or later the public becomes the possessor of the collections that are formed by wealthy Americans and that to discourage the forming of these collections would be to deprive the people of a future heritage. The history of American museums bears out this argument. Two object lessons have developed in the last fortnight, both in Chicago, the Art Institute of that city becoming the possessor, by bequest, of the \$2,000,000 Kimball collection of paintings and art objects and of \$100,000 worth of modern pictures left by Mrs. Potter Palmer.

It can almost be said that our public museums are the ultimate destination of all the important objects of art brought to this country from abroad.

The great final end which the free importa-

tion of art is intended to serve is the development of the aesthetic sense in Americans. The nation will benefit in two ways by fostering the appreciation and the creation of beauty in America. It will be both a happier nation and a richer one. When beauty is put into a people's products, thereby enhancing their monetary value without using up any of the nation's material resources, the gain made is *clear gain*.

This brings us to the subject of industrial art and industrial design, and here we find an omission in the new tariff bill so grave that Congress surely will take cognizance of it. *There is a vast difference between the pictures, engravings and sculptures which should be admitted free and the commercial designs turned out by the industrial ateliers of Europe so cheaply that, if allowed to flood this country without restriction, they would destroy the industrial art movement which we are laboring so hard to build up.*

The situation has been laid before the art world by Mr. E. Ericson, president of the Wall Paper Designers' Association, in a statement printed elsewhere in THE AMERICAN ART NEWS. The various societies of industrial artists should lose no time in laying their case before Congress.

A tariff barrier consisting of a duty of at least 25 per cent. ad valorem should be erected against the importation into this country of designs intended to be sold to American manufacturers or to American publishers.

There is no inconsistency on the part of the art world in demanding this protection. Quite the contrary, it is wholly consistent with the effort to promote the development of art in the United States.

MUSEUM PROPAGANDA

Joseph Breck, assistant director of the Metropolitan Museum of Art, recently paid a visit to Minneapolis, of whose Art Institute he was the first director. The newspapers there sought interviews with him and he talked with the reporters. The *News* quotes him as saying that America is developing a national art, despite its polyglot and changing population.

"The favorite form of expression of American art," the *News* quotes Mr. Breck as saying, "is landscape painting, and I should say that its leading characteristic is sanity. It is not unlikely that this comes from the mixture of many racial ideas, equalizing and holding each other in check."

The *News* adds:

"Improvement in the industrial arts is seen by Mr. Breck as the most hopeful art movement in America today. He believes art museums should keep pace with this movement because this brings the art museums into closer touch with the people. Few can have good pictures, he declares, because of the cost of a good picture, but everyone has furniture, and if the museums by showing good examples of furniture or textiles lead the people to buy better things for everyday use, he believes a great deal will have been accomplished."

Now, that is the way a museum official should make propaganda for the great American art movement. Getting words like these into print is rendering a service that is golden. Running a museum is an important thing, but getting people interested in the art that museums hold is of even more importance.

THE AMERICAN ART NEWS sincerely hopes that Mr. Breck will not be disciplined by the Metropolitan Museum for his "indiscretion." The art writers of New York will gasp with astonishment when they see that an official of the "Met" has talked for publication otherwise than at that big mahogany table in the trustees' room around which they are summoned once every month to get copies of the museum's *Bulletin*.

It seems to be an unwritten (or maybe a written) rule of the Metropolitan not to let anything get into the newspapers that is not already printed in the *Bulletin*, which is handed out to everybody on "press day" with a release date attached. Every newspaper person who ever got wind of a story or who ever sought to get an expression from some museum official on any sort of topic, knows about this rule. The folks up at Eighty-first street and Central Park are as close mouthed as if they were full of nothing but state secrets. It isn't their fault; it's the awful system of formality and convention that has grown up in the big institution and which nobody seems to have the courage to smash.

What a flood of propaganda on art matters would fill the New York newspapers if Mr.

Edward Robinson, the director, were free to give his ideas to the newspaper writers when they ask for them, or if interviews on art topics could be had from the genial Mr. Bryson Burroughs, who is full of views on painting and can express them so engagingly; or Mr. Bosch Reitz, curator of Far Eastern Art, who can make aesthetics as interesting as romance! And the things that would emanate from Dr. Bashford Dean, who knows more about old arms and armor than anybody else in this country, or from Mr. Albert M. Lythgoe, the expert in Egyptian art, or William M. Ivins, Jr., who in these days of renewed interest in graphic art has a wealth of ideas about prints, all the way from Durer to Van Gogh and John Marin!

When the Metropolitan adds to its treasures it is quite proper that secrecy be observed until such time as the "news" shall be given out to all publications for use at the same time. But in other matters the museum should be a reservoir of ideas, always on tap for any writer that seeks to utilize them. Let the red tape that holds a gag to the mouth of every Metropolitan official be cut away. Let them talk, just as their colleagues do at the Louvre, at the British National Gallery and at all the other American museums from Boston to San Francisco.

BETTER TASTE

It has been ascertained by the *Bookman* that the four "best sellers" in the supposed giddy season of light reading are "Main Street" by Sinclair Lewis, "The Brimming Cup" by Dorothy Canfield, "The Age of Innocence" by Edith Wharton, and "Moon Calf" by Floyd Dell, and writers on books have been calling attention to the fact that all four of them are novels of such superior craftsmanship and serious meaning that, as one critic says, they "enrich the quality of our literature."

May this not be taken as an augury of hope in the kindred realm of art? Should not a public that has grown to prefer artistic excellence in literature be expected to turn from cheap chromos and "department store" and "notion counter" art to meritorious paintings, etchings and wood blocks in the decoration of their homes?

SCULPTURE AND SONG

France has started something new in the way of monuments. She has invoked the sculptor's talent to perpetuate the memory of "Madelon," a song that helped to win the great war by lightening the hearts of her soldiers when they were sorely beset.

Why not? A song is a living thing, that has its day, performs its duty, then dies. When that duty has been a distinct service to a nation, why should that nation not seek to perpetuate its memory? Who in this country now sings "A Hot Time in the Old Town Tonight," which bravely carried our boys through the belligerent days of 1898? Who in England now sings "Tipperary"? And, to return home again, who now shouts "Over There," whose nervy swing was George Cohan's contribution to making the world safe for democracy?

Let the brave dead songs that went to war and helped win battles be honored forever in their heroic roles.

THE VERMEER AUCTION

When Vermeer's "Little Street in Delft" was offered at auction in Amsterdam and sold without being sold, THE AMERICAN ART NEWS had some unpleasant things to say about auctions which were not quite auctions.

The Netherlands Chamber of Commerce in New York has sent to THE AMERICAN ART NEWS a communication explaining certain features of auctions in Holland, to which space is gladly given. The chamber says:

"Unrestricted sales may be the vogue in the United States, but very seldom, if ever, do we hear of them in Holland. The firm of Frederick Muller & Company has never in its whole history held an unrestricted sale, from which it appears that the auction which resulted in the sale of Vermeer's 'Little Street in Delft' was not held under the rules and customs of an 'unrestricted sale.'

"Those who visited the auction knew this, since nothing in the catalogue indicated that, contrary to the Dutch custom, this would be an unrestricted sale. On the contrary, most of the serious contenders for the masterpiece had been told by Frederick Muller & Company of the sum for which the owner of the piece had offered it to the Dutch government and what amount he had stipulated as the lowest limit for which he would part with his masterpiece.

"Your statement that the auction room serves to establish a basis for values in art is not ac-

The "Matisse Girl"

The philosophy of extremist art should have reached Virginia Hicks of Baltimore before she tried to kill herself because she was "ugly."

This misguided young woman had a sore grievance against the facade of her mental house. A fairer face had lured away the man she loved. Her heart-broken little message about the futility of homeliness may well be examined in the light of public taste in art at the present time.

Because one obscure man had scorned her freckles and her retrousse nose in favor of a face of the early Harrison Fisher period, she wrote such things as—

"The world is no place for the homely."

"Men look only for beauty."

"They are all alike."

"I never want to see one again."

"I want to die."

"The only man I want to see is God."

When this unfortunate debutante recovers from the poison she took she should become worldly practical and take up the study of how to utilize her homeliness in a world that has revolted against prettiness. Virginia may command the admiration of the whole world if she will take her ugliness to the right market. Let her carry her Matisse face, in a proper frame, to Fifth avenue. Let her capitalize her retrousse nose, make an asset of her freckles and go where men are glorifying the ugly in art and creating a demand for pictures of women who are apposites of the types that have heretofore been accepted as beautiful. Collectors, we are told, are now buying extremist art. Examples of distorted and exaggerated female forms, painted in a masterful way, frankly, fearlessly, beautifully, ugly—what a chance for Virginia or any other homely woman to help fire the brains of the men who are making art lovers sit up and rub their eyes.

Why can't the ugly women see the advantage to them in the propaganda of the new art, which even the Metropolitan Museum, that stronghold of kaleidoscopic beauty, is now furthering by means of its Post-Impressionist show? Now is the time for the homely girl to come in on the reverse wave whose undertow has seized her pink, pretty and sweetly obvious sister.

Casting forth into the future, we may very well ask, "How long will it be before the popularity of the 'Matisse girl' will be sought to grace the front ranks of the Ziegfeld Follies with her 'modern' form?"

Virginia Hicks should have beat him to it and tied a can to the old fashioned young man who ran away with an obviously and nauseatingly pretty girl. He simply is not in Virginia's class.

The pioneers of modernistic art have gone quite a good deal farther than Virginia in their latest ideal, the heavy limbed, peasant faced, sausage fingered woman. She is being placed on the walls of our smart connoisseurs. If they hang her in their living-rooms, why should they not enthroned her at their breakfast tables?

How much better a fate for the gloriously homely Virginia Hicks to marry a wealthy art amateur than to kill herself because of a hopeless boob who did not appreciate her ultra-modern style!

—Ward Burnham.

cepted in Holland. Art buyers may be interested in them in order to compare the prices of various sales or auctions for a general idea of price trends, but the auctions themselves serve exclusively the purpose of transferring art objects. From this you will understand that under present conditions of price fluctuations no owner of a really valuable art object, such as "The Little Street," would care to offer his property at an unrestricted sale."

In view of this explanation, it is undoubtedly misleading to use the word "auction" in writing about public sales in Holland. Webster's Dictionary defines an auction as "a public sale of property in which the price offered is increased by bids, until the highest bidder becomes the purchaser." There is no qualification of this definition, and for this reason use of the word in relation to public sales that are always restricted cannot help but work injustice. It would be much better to use simply the expression "public sale."

When Bundy Paints

When Bundy paints I see in color-form The wonder of the world in cloud and sky, And forest-glade and trees and hill-tops high, And tender trembling grass, and summer storm That hurries o'er the heavens where it's born, To leave as dewy-wet as baby's eyes The flowers and fields; the sunset and sunrise—

All Nature gleaned a gallery to adorn: A lovely lyric with a minor note That sings of Life and Love and poignant pain; Of parting of the ways, of tears unshed— A melancholy stream on which we float Into the occult distances, and strain To hear the long-stilled voices of the dead.

—ESTHER GRIFFIN WHITE.

Exhibition Nets 500,000 Francs

PARIS.—The Dutch exhibition at the gallery of the Jeu de Paume has realized more than 500,000 francs. As the expenses have been borne by the Dutch government, the entire sum will be used in the devastated regions.

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FOURTEENTH SUMMER SHOW AT KNOEDLER'S

Forty-two Paintings by American Artists of the Present and Past Are on View—Other New York Displays

Visitors to the Knoedler Galleries will find an exceedingly interesting display at their "Fourteenth Annual Summer Exhibition of Paintings by American Artists." The forty-two pictures are about evenly divided between the work of contemporary men and masters who are deceased.

The last well known American artist to pass away, Abbott Thayer, is represented by two excellent examples, "Hillside Pasture," painted in 1879, and "Woodland Pasture," of later date. "Windham Landscape" is a most exquisite example of the late J. Alden Weir, and "October" is an unusual landscape by the late William M. Chase, whose motive is brown fields and morose sky.

Among the older Americans may be mentioned a very rich and glowing Wyant, "Indian Summer, Arkville," a Twachtman entitled "Twachtman's House," an example of Homer D. Martin, George Inness and George Fuller.

Of the works by living men, especially noteworthy is a painting by Robert W. van Boskerck because it doesn't look like a van Boskerck at all. He has broadened out and got away from the closely painted analytical; "In the Adirondacks" is almost as sketchy and full of synthesis as a Wyant.

Other mention should be given to Oliver Dennett Grover's "Venice," to George Bellows' "The Skeleton," a landscape with the framework of a ship in it; Robert Vonoh's "Autumn Days" and an exquisite small work by Harry F. Waltman entitled "Winding Stream."

Some Adirondack Subjects

Four subjects by Frank B. Couch, interpreting the Adirondacks at different seasons, make a special display at the Powell Gallery, 117 West Fifty-seventh street. Particularly good is a winter scene, with clinging, wet dank snow. As a pendant there is a work which shows the first green color of spring—a green which is different in the Adirondacks from almost anywhere else on earth.

Mr. Couch shows himself to be an observer of uncommon power. His love for nature is not superficial.

Spring Group at Montross's

A spring exhibition of selected American paintings was the attraction at the Montross Gallery, No. 550 Fifth avenue, recently. Gari Melchers was represented by two works, an interior, "Mantel Shelf," and a flower composition. "Rainbow in the Desert" by Childe Hassam a beautiful bit of color with good design. There is fine quality in W. L. Lathrop's

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ONLY NINE PICTURES
SOLD AT CARNEGIE

Six Foreign Works and Three by Americans Comprise "Sum Total" of the Big Show—Attendance was 50,000

PITTSBURGH, Pa.—Only nine pictures, three of them by American artists, were sold at the big international exhibition at Carnegie Institute, which has closed. The attendance during the two months was 50,000. It is proposed by some to change the date of the exhibition from spring to fall, in the hope that more sales will result.

The pictures sold were: "Portrait of a Young Woman," by Mme. Olga de Bozanska, of Austria; "The Balustrade," by W. Russell Flint, of Scotland; "A Gray Morning," by A. H. Gorson, of Pittsburgh; "Flight into Egypt," by Henri Lerolle, of Paris; "The Tea Table," of Henri Le Sidaner; "The Table With the Basket," by Le Sidaner; "A Spring Evening," by R. J. E. Mooney, of London; "Sunset, Point Sublime, Colorado Springs," by Robert Reid; "McGee's Farm," by Anita M. Smith.

Russian Art in America to Be
Theme at Big Armory Pageant

The pageant of "America's Making," which will be held at the Seventh Regiment Armory next October under the auspices of the New York Board of Education, will have some very interesting art features. Thirty-two nations will be comprehended in the exposition, and the influence which the art of many of these nations have had on American life will be shown.

The Russian committee will publish an "Almanac of Russia's Contribution to America," and Miss Alla Kretschman will write an article on Russian art in this country. She asks readers of THE AMERICAN ART NEWS who know of Russian paintings or other objects of art, whether in museums or in private collections, to write to her at No. 340 West Eighty-fifth street.

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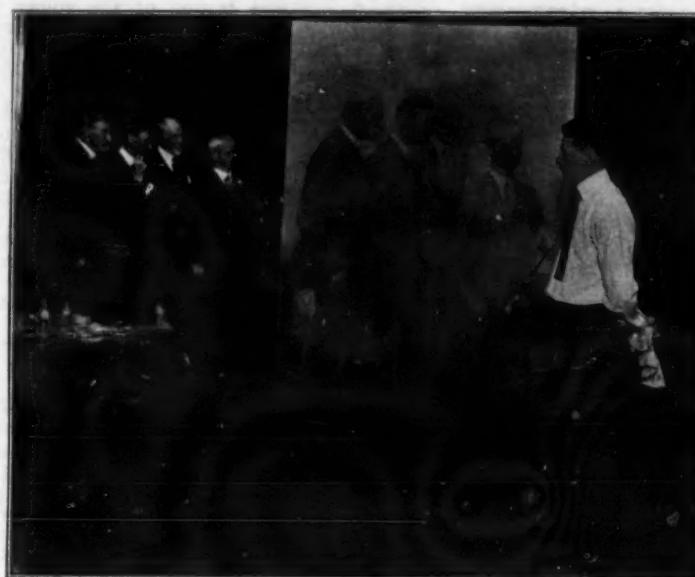
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Indiana's "Big Four," Standing in a Line,
Give a "Sitting" to Mr. Wayman Adams



WAYMAN ADAMS PAINTING "THE BIG FOUR"
Courtesy of the John Herron Art Institute

The accompanying illustration shows four painters being given a dose of their own medicine. Another artist has them lined up, doing their best to "hold that position" until he perpetuates their lineaments and their characteristics on his canvas.

This hard experience befell the members of that group of Indiana painters who were humorously dubbed "The Big Four" by a friend several years ago—a name that has clung like dried paint to an old blouse.

Wayman Adams is the man who put them "on the line," and the names of the four, be-

ginning at the left, are Theodore C. Steele, Otto Stark, Ottis Adams and William Forsyth.

Mr. Adams painted this group portrait at the John Herron Art Institute, in Indianapolis. The Bulletin published by the Institute says of the portrait:

"It represents the four painters especially notable for the upbuilding of art in Indiana, whose influence for good in the field of aesthetic taste in this community is inestimable. Apart from the pleasure aroused by the picture as a study of character, the personal interest is very strong, and as an historical record the painting possesses great value."

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Gallery on the Moors to Broaden

Scope in Sixth Summer Exhibit

The Gallery on the Moors, at East Gloucester, Mass., has favored THE AMERICAN ART NEWS with some further details concerning the sixth summer exhibition, which will be read with interest because of the great success of the undertaking and its growing popularity with the art-loving public.

Edwin H. Blashfield was elected a trustee. It was decided to supplement the seal of the Foundation with the words "Art Guild" to better explain the nature of the institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

Art School Opens Paris Branch
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The New York School of Fine and Applied Art has announced that a permanent branch has been established in Paris, with a general session of eight months and a summer session of two months. The general session is for

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BERLIN

July 3, 1921.

A large—perhaps too large—graphic display in the Academy of Fine Arts exhibits this time every sort of style. The will and determination of the president of the Academy, Max Liebermann, has brought together an exhibition whose more than 2,000 works represent a rich unfolding from Klinger up to the most modern representatives.

Drawings are the most intimate emanation of the artist's personality. They lead us not only into the work-shop of the artist, but also to the first inspiration of his imagination. The original idea, which is often blotted out by the long-continued work necessary to the accomplishment of a large picture, is to be seen in drawings most clearly. Added to this, just now, is the fact that such objects can still be afforded though the times be hard.

Owing to the prodigality of numbers, only a few names can be mentioned. One may enjoy Liebermann's well known nature studies, with their life-like contours, Professor Kampf's classical studies from models, Slevogt's graceful and capricious drawing, Rudolf Wilke's grotesque imagination, and Barlach's figures of fancy.

Memorial exhibits of the works of Max Klinger and Adolf Hildebrandt are included. The most prominent collections of Klinger's graphic work in Dresden and Leipzig have contributed to the display. This artist's personality lives in spite of all enmity. His rich imagination always captivates. In contemplating this display, one sees the artist at work—a-awe-inspiring work. The Hildebrandt exhibition, besides graphic work, includes some portrait busts, statuettes and plaques. The drawings prove he was a sculptor who never forgot that untiring work was an important condition of success.

The general protest that arose at the ruling of the ministry of instruction concerning the paying days for the public galleries was augmented by the voices of various economic and artistic societies. The authorities at last agreed that the galleries be free to the public three times a week; that is to say, each day one of the galleries has free entrance. Students, artists, scientists and craftsmen, moreover, are able to procure yearly or monthly tickets at nominal cost.

—F. T.

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PARIS

July 4, 1921.

M. Jose-Maria Sert is a Spaniard, and in matters of art Spain is an extraordinary country. M. Sert is a mural decorator, and the two sets of panels on exhibition at the Arnold Seligman Gallery, Place Vendôme, are among the most astounding achievements of their kind, either of the present or of the past. They are the property of the Marquis of Salamanca and Mrs. Arthur Keppel. It is only with the great Venetians that the work of M. Sert can be compared, and in certain directions he may be said to surpass the old masters, whose subject matter—let us be frank enough to admit—was sometimes very dull. This Spaniard's color is infinitely richer than the color of his predecessors.

It has the freshness and brilliance of the most beautiful Chinese porcelain and the transparency of Limoges enamel. His métier is absolutely his own and these immense panels suggest the screens of Coromandel on a larger scale. They have the soundness of lacquer and, like lacquer, a quality seemingly imperishable.

Against a background of strange landscape and fantastic architecture, M. Sert sets forth the sumptuous, intense and stirring life of his princesses, courtisans, acrobats and mountebanks, decked out in clothes of the utmost brilliancy. To these he adds the beautiful accessories of bibelots, flowers, fruits, and animals—all forming part of the revels so brilliantly depicted. In thinking of the work of M. Sert it is necessary to imagine a combination of Veronese, Goya, Piranese, Beardsley and of the great Chinese decorators.

We have been accustomed, since the first Russian ballets were produced, to look upon the Russians as the most audacious colorists of our time. Yet a comparison of the decorations of M. Sert and the work of the Russian artists, now being shown at the Galerie La Boétie, proves that this is true to a limited extent only. Russian audacity is essentially a barbaric quality. It is self-conscious, refined, often decadent, and for the most part very attractive. But an impression of astonishment and pleasure once produced, the reaction is one of weariness.

The landscapes of Roerich are fine scene painting; the landscapes of Anisfeld are mere primitive backgrounds. Bakst is a good draughtsman, whose work is both graceful and attractive, but his reputation has been overdone, and as for Larionow, he is both clumsy and impudent.

Two artists stand out from among the others—Jacovleff and Grigoriev. The former went to the primitives for instruction but not for a formula. He is conscientious, deliberate, cold. M. Grigoriev is not cold. His drawings reveal a troubled soul and gifts of a very rare order.

M. Milman's landscapes, which show the direct influence of Cézanne, are beautiful in subject and powerfully composed.

Juries and politics! The jury of the Société des Artistes Français this spring rejected a picture. The artist went and complained to the senators and deputies of his constituency. They intervened for him at the Fine Arts Minister's, who sent his representative to the jury, inviting them kindly to go back upon their decision, which, regretfully, but no less certainly, they did.

It is curious that there is no school of painting less known in Paris than the British School, a fact which has been so much deplored that we must congratulate ourselves on the two exhibitions now under way. One group is showing at the Galerie Druet, rue Royale, but I am afraid that this collection will give the Parisian but a very incomplete idea of English art. The collection undoubtedly shows talent but the general effect is anæmic. John Nash dominates with a few robust and synthetical landscapes. Robert Bevan and Knight Kauffer have both reproduced the atmosphere of the English countryside, but their work is timid.

At the Galerie Knoedler, Place Vendôme, the works of three English portrait painters, Glyn Philpot, Gerald Kelly and Oswald Birley, are on exhibition. They are all, in the best sense of the term, society portrait painters. They lack defects rather than qualities. A work of art should, in a sense, be the outcome of the hours spent in wrestling, as did Jacob with the angel. There is a fine portrait of Sir Philip Sassoon and one of John Yorke, both by Glyn Philpot; Barbara Back by Mr. Kelly, and the charming portraits of Lady Lavery and Mrs. Geoffrey Lee by Mr. Birley. —C.

Paris
12 Place Vendôme

LONDON

July 4, 1921.

I wrote a few weeks ago of an exhibition, at one of the West End galleries, of pictures rejected by the Academy, and suggested that this but strengthened the hand of the hanging committee. Apparently, however, the artists of standing were withholding their canvases in anticipation of the show which has now been organized at the Guildhall and which gives a rather different complexion to the matter. Men such as John Collier, Tom Mostyn and Bernard Gribble have not hesitated to challenge publicly the decision of Burlington House, and certainly their courage has been justified. The show is, on the whole, well up to the standard of past years in the Academy, though the view of one critic as to the rejected having proved in their time models which the accepted of this year have merely copied, is a little wide of the mark.

The opportunity provided by Messrs. Agnew, of 43 Old Bond street, of viewing Herbert Haseltine's bronzes of horses in a one-man show instead of, as before, as solitary exhibits in miscellaneous exhibitions, is distinctly valuable, for it gives us a more comprehensive idea of this talented sculptor's versatility in equine portraiture. The horse in sculpture is seldom a satisfactory thing; it usually enrages the turf expert and leaves the art amateur cold. Mr. Haseltine's horses, however, are of a very different sort. From the thoroughbred of the polo player's mount to the worn-out wreck that has played its part in the world-war, this sculptor understands his models. He captures the jaunty, mettlesome stride of the racer as well as the stricken gait of the bull-fighter's victim, and he gives us both free of sentimentality or exaggeration. His modeling is good, his composition in the groups admirable; his horses have character, and there is no sacrificing of essentials to subordinate details. The group entitled "Les Revenants," representing the wretched, gassed and wounded horses returning home from the front, is included by courtesy of the French Government, by whom it has been bought for the Luxembourg.

More than one successful modern etcher can date his "arrival" from the first exhibition of his work at the Greatorex Galleries, at 14 Grafton street. To the list will no doubt be added that of Charles W. Cain, the young cartoonist who is now for the first time making an excursion into the art of the etcher. The war took him, at the age of only twenty-one, from his work on the Johannesburg Star and transplanted him to India and thence to Mesopotamia, both of which localities have furnished him with themes most congenial to his style. His tiny studies of Eastern architecture have delicacy without being finicky; his rivers possess a liquidity which in this medium is rarely achieved without years of study and experience. Mr. Cain is an etcher to watch, and his etchings, from the commercial point of view, are things to gamble in.

Troy Kinney shows at Greatorex's, among other works, a number of those studies of dancers in which he excels. Seldom has the elusive charm of Lopokova or the lithe grace of Nijinski been so captured as in his etching of these two in "Les Sylphides," nor the genius of Pavlova as in his drawing of her in "Amarilla." His style grows freer and more firm with his ripened experience. Included among the Troy Kinney etchings are several, of which examples have now become exceedingly difficult to obtain. —L. G.-S.

San Francisco

At the museum of the Palace of Fine Arts, J. Nilson Laurvik, director, has assembled three exhibitions by modern men that are as diverse in viewpoint as the most jaded taste could desire.

The canvases of the late Rex Slinkard are mystical, dreamy things—interpretations of the emotions rather than of the world as the average person sees it. The second group is by Stephen Haweis, who has painted the South Sea Islands—as he saw them. His sense of design is as exquisite as the lovely colors with which he works, and whether his interpretation is simple or involved it is a living thing, rhythmic and harmonious. The third painter is Randall Davey, for the privilege of seeing whose work the city is indebted to E. Raymond Armslay, a local collector.

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A portrait of Elihu Root by Philip A. De Laszlo, painted for the Carnegie Endowment for International Peace, is on view at the Corcoran Gallery. It is a remarkable and striking representation in Mr. De Laszlo's most brilliant manner. It is three-quarter length, standing, the head carried high, the expression earnest and alert. One cannot imagine a more inspiring subject for an artist of Mr. De Laszlo's appreciation.

The exhibition of the American Water Color Society will continue throughout the summer at the Corcoran Gallery of Art. It comprises about a hundred examples by some of the leading artists in this medium. It is a rotary exhibition, sent out under the auspices of the American Federation of Arts.

Jo Davidson's striking, rugged, bronze busts of war heroes will remain in the small bronze room of the Corcoran Gallery for the rest of the season. They suggest rapid, half-hour modeled sketches, but each is a distinctively characteristic likeness.

The Pennell collection of Whistleriana, in one of the galleries of the prints division of the Library of Congress, is creating the greatest interest. It is a part of the great collection of Whistler material which Mr. and Mrs. Joseph Pennell made during thirty years of intimate acquaintance with the artist, and have now given to the nation. It consists of etchings, lithographs, pastels, various editions of the "Gentle Art" and the "Ten O'Clock," catalogues, letters, original documents in the Whistler-Ruskin trial, the Eden case, photographs of his paintings, caricatures, posters and a vast accumulation of intimate and personal data. The Pennell gift will make a valuable supplement to the gift of Mr. Freer, whose gallery is rich in Whistler's paintings and drawings.

A collection of the wild flowers of the Canadian Rockies painted in water color by Mrs. Charles D. Walcott, wife of the secretary of the Smithsonian Institute, is shown in the atrium of the National Gallery. —H. W.

Dayton, O.

The reception room at the Dayton Museum of Arts shines forth in glory with a splendid Duveneck in the position of honor—"Mamie," a portrait of the painter's niece.

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BOSTON

"I remember the black wharves and the slips,
And the sea-tides tossing free,
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea."

—Longfellow.

For their summer exhibition the Vose Galleries have opened an elaborate display of old ship pictures. To the collector of ship portraits, to the many descendants of New England's once flourishing band of sea merchants, to all who have followed the call of the sea, these fifty-odd lithographs, engravings, water colors, oils and models of old-time ships should prove a mine full of interest.

The artists who painted these ships are all gone and their names almost entirely forgotten. They came from all parts of the world and settled in the port towns. Here they plied their trade. No matter to what harbor his voyage might take him, a captain always found artists willing and eager to paint his ship for a nominal sum. As each artist utilized his own surroundings for the background of his pictures, a miscellaneous group of ship portraits, such as this one, naturally shows many different ports.

Only a few can be mentioned. In "Rada di Napoli, 1650," a beautiful square-rigged ship, sails furled, is pictured lying idle in the harbor of Naples. The black and white of the vessel's hulk is in sharp contrast to the vivid blue of the water and sky. In the distance an active volcano is gushing forth clouds of smoke. There is a small lithographic "U. S. Frigate Constitution," very rare and much sought after. A colored copper engraving of the "Columbus Steam Ship" is astonishing for its marvelous craftsmanship. A three-masted, square-rigged ship flying in the teeth of a gale off the Dover coast, by S. Walters, an English artist, is beautifully done.

The "Andrew W. Johnson, Tomaston, Maine, J. L. Crawford, Master," is worked out in silk; the background of robin's egg blue, on which the artist has woven in colored threads every sail, spar, rope, mast and flag, and even a lighthouse and rocks. Another artist has made the ship of silk and painted a background in oil, while still another has carved a ship from wood in half relief, then painted her in various colors.

Boston artists are fairly well represented in the fifteenth annual exhibition of selected paintings by American artists at the Albright Gallery, Buffalo. Curtis Baker, Frank W. Benson, Adelaide Cole Chase, Carl J. Nordell, Giovanni B. Troccoli and Charles Woodbury are the Boston contributors.

Grace Horne, who has successfully been conducting a gallery of modern art at a studio in Stuart street, has opened an attractive house located at 1 Eastern Point Road, in the heart of the artists' summer colony at West Gloucester, where she plans to hold a general exhibition, with changes every fortnight.

—Sidney Woodward.

Hartford, Conn.

Curtis H. Mayer is showing at his gallery a collection of Robert B. Brandegee's paintings, amongst them a masterly self portrait painted in Paris in the seventies, also landscapes, interiors and a portrait of an old gentleman, completed before the artist was stricken.

The Mayer Gallery is also showing recent works by Albertus H. Jones, landscapes by Marion Bullard, Henry C. White, William Irvine, Ruel C. Tuttle, and a recent portrait of Mr. Brandegee by Constant Furyk, an early landscape by C. W. Hawthorne, and a wonderful water color, "A Venetian Sunset," by Gedney Bunce. A collection of etchings by Troy Kinney and Louis Orr is also shown.

Clara Mamre Norton of Bristol and Dorothy Denslow are teaching respectively painting and modeling at Becket, Mass.

Carl Ringius is going to paint at East Gloucester the remainder of the summer.

Daniel E. Wentworth will give up his studio in the Dillon building, which he has occupied for the last twenty-five years, and with Mrs. Wentworth will go to Syracuse, N. Y., for the summer and fall. His recent exhibition aroused great interest, and fifteen paintings were sold.

H. C. Denslow is showing during the summer a collection of his bird pictures at the Elizabeth Park Pond House.

—C. R.

New Orleans

The formal beginning of the Arts and Crafts Club of New Orleans has been announced, and temporary headquarters have been opened in a house recently purchased by Mrs. George G. Westfeldt at 633 Royal street.

Among the objects of the club, as set forth in the prospectus, are: To foster higher artistic standards; to establish classes in different branches of arts and crafts; to enable the artists, craftsmen and the public to get together; to maintain a permanent club, exhibition and salesroom.

CHICAGO

The closing of the exhibition of students' work at the Art Institute makes room for the hanging of a number of important loan collections. The American paintings of Paul Schulze and Martin L. Ryerson are on view in the east galleries, and the new installation of the collection of the Friends of American Art is also exhibited. A collection of drawings by the Dutch school of 1840, including examples of Matthew Maris and Israels, has been presented to the Institute by Mrs. J. W. Edwards as a memorial to her husband. The Ryerson collection of Winslow Homer water colors completes the series of summer exhibitions.

New installations are taking place in Gunns Hall, where the Wedgwood collection of the late Dr. Gunns has been arranged in combination with the Flaxman drawings in the first gallery. The placing of the collection of Greek ceramics nearby seems most appropriate.

Robert Harshe, of the Art Institute, will spend the next week in making a survey of Hackley Museum, Muskegon, Mich., covering its relationship to the city school system and its extension work, as well as an estimate of its permanent collections. This is a step in the direction of keeping the Institute in touch with the work of smaller institutions to the end of correlating efforts for the advancement of art in this section of the country.

The work of decorating the new home of the Pallette and Chisel Club goes forward these hot days under the direction of Edward J. Holslag.

The local galleries are planning their fall exhibitions. Mr. Barrie, of Carson Pirie Scott & Co., announces a joint showing of the work of Mr. and Mrs. Robert Vonnoh, as well as special exhibitions by John C. Johansen, including his war portraits of Lloyd George Foch, Joffre and Paderewski, an exhibition of the woodland landscapes of John F. Carlson and one-man shows by Walter Ufer and Victor Higgins. Mr. Barrie is doing considerable painting himself this summer.

The Anderson Galleries have opened a brilliant show, comprising some of the finest examples of American masters of the older and contemporary schools. A splendid Keith of his most desired period is a feature of this show, and there is a recent Daingerfield, entitled "The Top of the Mountain," also his notable marine, "The Promise." A marine by William Ritschel has a deep undertone of sentiment. Several romantic compositions by F. Ballard Williams, a sparkling Ivan Olinsky and a Herman Dudley Murphy of rare beauty are also there.

—Evelyn Marie Stuart.

Seattle, Wash.

In the rooms of the Seattle Fine Arts Society is being shown the pictures of Ambrose Patterson, who is now making Seattle his home. The exhibition consists mostly of oils, but there are a few pastels, water colors and block prints. Several of the works already have been sold.

The most striking feature of the display is its variety. The subjects include landscapes, seascapes, city views (both occidental and oriental), a few portraits, some flowers, two studies of nude dancers and two mythological pictures. Mr. Patterson began his artistic career in the orient, continued his study in Paris, and has painted in many parts of the United States.

The conception and treatment are as varied as the subjects. From pictures of the utmost realism one turns to impressionistic works of a highly imaginative type. This contrast is well illustrated in the two pictures of dancers. One depicts a couple dressed in fancy ballet costume doing a classic step. The drawing is carefully done, and the coloring is true, while the background is neutral. The other shows a group of nude men dancing under trees. The drawing is sketchy, to express movement, and the background is a hot red.

One of the largest pictures is a three-panel view of Elliott Bay, Seattle's harbor, showing the docks and buildings of the waterfront. Very different from the light, neutral tones of this picture is "Sunset on Puget Sound," which resembles a black opal.

—A. M. S.

Philadelphia

Through the generosity of Mr. Banks, of Bailey, Banks & Biddle, the Art Alliance has acquired for its permanent collection a canvas by George Herzog representing a landscape in Norway, which was part of the exhibition of this artist's work at the Newman Galleries. Herzog was popular in Philadelphia twenty years ago.

The Art Alliance proposes to acquire for preservation Benjamin West's house on the campus of Swarthmore College. The society deserves support in its efforts to perpetuate the reputation of Philadelphia as the cradle of early American art.

—Eugene Castello.

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ST. LOUIS

Albert Bloch, who has been the past year in Switzerland and Munich, Germany, has returned to St. Louis and taken a studio for the summer. He expects to hold an exhibition of his work next season in New York, at the Daniel Gallery.

The Ben Bluvett school received a gift of a painting from its graduating class of June, 1921, "The Coast of Maine," by Tom P. Barnett. Another painting by Barnett called "Summer," a scene in Forest Park, was given to the Rose Fanning school by its graduating class.

A painting by Oscar E. Berninghaus called "A Street in Taos" was presented by the artist to the McKinley High School in June, on the occasion of the graduation of his daughter.

Samuel L. Sherer, administrator of the City Art Museum, has returned from the East, where he spent about a month visiting museums and art dealers. From the dealers he selected a number of paintings, sculptures, furniture, silver, glass, textiles and other objects of art to display in our museum, with the idea of possible purchase.

"Primroses" by E. A. Hornel and "The Linen Room" by Joseph Bail have been lent by the City Art Museum to the Library for display during July.

An exhibit of color drawings by Clara Tice in the Art Room of the Public Library is attracting the attention of commercial artists and students on account of the remarkable action and sense of motion expressed. They are done with direct brush strokes in opaque color on tinted paper and the subjects are dancers, swimmers, polo-players and a Western roundup.

William Schevill has just finished a decorative full length portrait called "Sheila." It is of a young woman with ivory-blond coloring, in a costume of the sixties, of blue and white striped material with touches of black velvet. The background is plain color, stippled unevenly, of a beautifully subtle pale purple. It is being shown in the Art Room of the Public Library. —Mary Powell.

Indianapolis

Harold Haven Brown, director of the John Herron Art Institute, has been granted a leave of absence, from October 1, to travel in Europe.

Niccolo Cortiglia, who began his art training in the John Herron Art School, studying four years with William Forsyth, later studying in Cincinnati and the Chicago Art Institute, where he took the *prix de Rome* and went to Italy, is now established in one of the most beautiful studios in Florence, upon invitation of a well-known Florentine sculptor. His canvas "Brunetta," recently a prize winner in a Florence exhibition, was bought by a wealthy connoisseur. Mrs. George Philip Meier, of Indianapolis, has included several of his pictures in her art collection and was instrumental in having a group of his paintings brought here for display in the Lieber Galleries.

Carl C. Graf has gone to Brown County for his second season of painting in the hill country. Of the thirty-two Brown County pictures painted by him last summer, more than half have been sold.

Ida Strawn Baker is spending the summer with the Chicago Art Institute colony at Saugatuck, Mich., painting with the new tempera palette which her husband, Walter Baker, has recently perfected. —Lucile F. Morehouse.

Richmond, Ind.

George H. Baker, rising Indiana landscapist, recently sold six large canvases and a group of pastels to Louis Francisco, of Manila, Philippine Islands. Mr. Francisco, a former Indianan, visited Richmond recently for the first time in ten years. Mr. Baker has established a studio in Centerville, a quaint old village a few miles west of Richmond, on the old National Road.

Maude Kaufman Eggemeyer, who has recently completed some important portrait commissions, has gone to Provincetown, Mass., for a month's stay. Mrs. Eggemeyer, with Miss Almira Kempton and a group of local women artists, has opened a studio in Richmond known as "The Attic."

John A. Seaford, of Boston, known for his black and white presentations of Boston streets and as an illustrator, is spending the summer in Richmond, making Richmond street scenes for Richmond folks.

J. E. Bundy, veteran Indiana landscapist, noted for his beech-woods interiors, is painting at his country studio, south of town, among the Abington hills. —E. G. W.

Kansas City, Mo.

The trustees of the Kansas City Art Institute are still on the lookout for a director.

Mr. Birger Sandzen has been elected president of the Smoky Hill Art Club of Lindsborg, Kansas.

The art lovers of Topeka are seeking a permanent art building on the state fair grounds in that city. The project may be financed and the structure erected by fall. This is another evidence of the growing art interest in Kansas. Topeka also hopes soon to have a permanent art gallery.

The public schools of Hiawatha, Kan., have recently added to their collection Birger Sandzen's painting, "The Pines," and his lithograph, "The Old Homestead." —C. J. S.

CLEVELAND

Midsummer brings no slackening of interest in the exhibitions at the museum. Chief among the July events is a showing of later nineteenth century French paintings, the emphasis being placed on Impressionism. Most of them are loaned by Cleveland collectors. The artists represented include Monet, Manet, Renoir, Sisley, Guillamin, Pissarro, Cezanne, Degas, Monticelli and Boudin. The display will last until September 15.

The Canadian artists known as "The Group of Seven" fill the southwest gallery. Etchings are shown by the New York architect, Charles A. Platt, who designed the new Hanna building and annex and the *Leader-News* building here, and whose work is always of special interest.

At the Gage Gallery decorative paintings by Sigurd Schou are being featured this month. Paintings of the sea and shore, flower pieces and other gorgeous still life combinations are included. Alonzo Kimball, Fred Grant, Robert Henri and Robert Vonnoh are among those represented in this gallery's summer showing of contemporary American art.

F. Allen Whiting, director of the museum,

VAST DISPLAY OF GERMAN ART HELD

Conservatives Join With Both Radical and Extremist Societies for Exhibit That Includes All Sorts of Trends

BERLIN.—In the enormous halls of the Berliner Moabit four societies have amalgamated in a great exhibition—the "Berliner Künstler," the "Freie Sezession," the "Novembergruppe," the "Bund der Architekten." Added to this is a small exhibition of Berlin porcelains. Altogether there are nearly 1,400 exhibits of different tendencies and different materials.

The "Berliner Künstler," representing the conservative side, exhibits more than 800 pictures. Nothing specially new is to be said of them. There is much ability, much serious work, much devotion to the profession, but nothing of high aesthetic interest or deeply touching. A lot of well-known names may be mentioned: Dettmann, Sandrock, Kaiser-Eichberg, Heilemann (showing a fine picture,

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tects' exhibition. Corresponding to the needs of the time, a great part of the exhibition rooms is given to the show of apartment houses and skyscrapers. The most prominent living German architect, Hans Poelzig, exhibits his plans for the Festival House in Salzburg. It is the most original and interesting work of the whole exhibition, showing the new tendency, drawn from cubism, back towards the romantic line.

The memorial exhibition of Max Klinger contains his "Christ in Olymp" as a loan from Vienna, several sculptures, including the bust of Georg Brandes, and graphics.

There are two small rooms yet to be mentioned. One of them shows sketches for stage costumes and scenery that are quite modern in aspect, being examples Expressionism has brought forth. In the other room are the productions of the famous "Berliner Porzellan Manufactur." —F. T.

No Tariff on Art; Rare Books Taxed

(Continued from Page One)

such articles shall be subject at any time to examination and inspection by the proper officers of the customs: Provided, That the privilege of this and the preceding paragraph shall not be allowed to associations or corporations engaged in or connected with business of a private or commercial character.

Par. 1687.—Works of art, productions of American artists residing temporarily abroad, or other works of art, including pictorial paintings on glass, imported expressly for presentation to a national institution or to any state or municipal corporation or incorporated religious society, college or other public institution, and excluding any article, in whole or in part, molded, cast, or mechanically wrought from metal within twenty years prior to importation; but such exemption shall be subject to such regulations as the Secretary of the Treasury may prescribe.

Par. 1688.—Works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery, or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced more than one hundred years prior to the date of importation, but the free importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

Paragraph 63 of the schedule provides an ad alorem duty of 25 per cent. on "paints, colors and pigments commonly known as artists' paints and colors, whether in tubes, pans, cakes, or other forms."

One curious feature is that lithographs are not mentioned in the free list along with etchings, engravings and woodcuts, and are therefore governed by paragraph 1306 and, as "paper lithographically printed," are taxable at 20 cents a pound. At this rate \$50,000 worth of Whistler lithographs would have to pay about a dime.

Expressionist Heads Dayton School

DAYTON, O.—Herman Sachs, a Roumanian, at present in charge of the art school at Hull House, Chicago, and founder of the school of expressionists at the Munich Art School, is to be the new director of the Dayton Art School, to succeed Robert Oliver.

The MODERN MOVEMENT

The following important illustrated articles dealing with the MODERN MOVEMENT in painting have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at the published price of \$1.00 per number, post free.

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ETCHING BY PAUL MATHEY

Toledo, O.

The annual American exhibition is now underway and will remain at the museum during July. There are 109 canvases, representing leading painters of America.

An exhibition of twelve pictures by Fannie E. Duvall, well known in Toledo, is being held at the museum. Miss Duvall, a cousin of Robert Branson Taylor, architect, passed several years in Europe, and she has gone for her themes to the gay scenes of Venice, Paris and Rome.

Peoria, Ill.

Donald Witherstine has been elected president of the Peoria Art League. The other officers elected are: Mrs. Donald Evans, vice-president; Mrs. George Lee Kidder, secretary; Mrs. L. D. Williams, corresponding secretary; Mrs. Paul Lewis, treasurer; Mrs. William Hawley Smith, auditor; directors, Miss Mary Bestor, S. P. Prowse, Miss Ada Houghton, Mrs. N. Hanford, Miss Mary Barnes, Miss Mary Huber, Mrs. Willis Evans.

"The Expressionist"), Blanke, Hellberger, with landscapes glowing in color, and Brandis, with interiors. They are all well known friends, greeted with pleasure but without any excitement.

The "Freie Sezession," being houseless, has found here an asylum. Besides the work of members, selected, as the catalogue says, only according to the quality, it shows also a few artists from abroad—Picasso, Rousseau, Vlaminck, Marie Laurentin. Of the Modernists, Paul Klee, Davringhausen, Campendonk, Chagall, Pechstein and Hofer are working strongly. Then there are Purmann, Röhrich and Resek, who are not so extremely modern, and Liebermann and Orlík, who present themselves in their well known and much admired manner.

The most radical crowd, the "Novembergruppe," has compiled a special guide-book proclaiming with great emphasis its program. This fact proves, perhaps more than anything else, that the group does not trust in its works alone. There are, indeed, real talents among them, but the great desire and the intellectual will are, up to the present, still greater than the power of bringing forth their ideas. Undoubtedly talented are: Schlichter, Seegall, Dix and Heinz Fuchs. And keen assiduity is not to be denied the works of Melzer, Möller, Graf and Völker. They should give us the fresh style, which is so much desired, as they are the representatives of the new generation.

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Studio Gossip

Matilda Browne, who painted in the early winter in the mountains of West Virginia and afterwards passed a busy season at her studio, No. 142 East Eighteenth street, is now at Cragsmoor, in the Catskills. She will go to her summer studio at Lyme, Conn., in time for the Lyme exhibition. Miss Browne's work was shown in twenty-three exhibitions in the last year. Her picture at the Pennsylvania Academy was invited by five galleries, and is now on view at the Albright Gallery, Buffalo. In September she will paint the gardens of Frank N. Doubleday and others at Oyster Bay, returning to New York on October 1.

Twenty paintings by Robert Reid and fourteen by John F. Carlson comprise an exhibition being held in the Greenhouse Gallery of the Broadmoor Art Academy, Colorado Springs. Messrs. Reid and Carlson are conducting the summer classes of the academy.

Louis Kronberg, well known Boston painter, has just been elected an associate of the Salon National on account of his picture of a Spanish dancer which he did at Seville last winter.

Carlton C. Fowler will spend the summer and fall at Great Barrington, Mass.

William Robinson Leigh has quit the ranks of the unmarried. His bride was Miss Ethel Traphagen, daughter of Mrs. William Conselyea Traphagen, of Jersey City.

Jan de Chelminski, eminent portraitist and figure painter, and Mrs. de Chelminski are spending the summer at Loon Lake, N. Y.

Frank Townsend Hutchens will be at his summer studio, Mill House, Silvermine, Norwalk, Conn., until November 15. He is engaged in painting a number of out-of-door portraits.

Yarnall Abbott of Philadelphia is at his new studio at Rockport, Mass., where he will remain until the middle of September.

Word comes from Lyme, Conn., that Frank Vincent du Mond is at work on a number of canvases for the coming Lyme show and for his exhibition in New York next winter.

Among recent arrivals at Lyme are Clifford G. Grayson and Karl Albert Buehr.

C. R. Patterson, whose exhibition at the Schultheis Galleries attracted much attention in yachting circles, has sold his "Rival Schooners" and "Racing Home from the Banks" to Herbert L. Satterlee. The artist has gone to Nova Scotia for the summer and will go out with the fishing fleet, returning to his studio at the National Arts Club in October.

Phyllis Howes Douglas, miniature painter, has returned to New York from the Pacific Coast. She executed many commissions and held successful exhibitions in Seattle, Los Angeles, San Diego and Pasadena.

G. Frank Muller, artist and art expert, has removed to 45 West Sixty-ninth street, and will spend the summer at Gloucester, Mass.

Orlando Rouland, portraitist, is spending the summer at his studio, "The Lookout," Marblehead, Mass. Among his portraits of the past season was one of Mrs. Louisa Card Catlin, president of the Erie Art Club, which Mrs. Catlin's pupils and friends have presented to the city of Erie. Others include portraits of Thomas Thatcher, for Yale University; John W. Simpson, presented by Dwight W. Morrow to Amherst University, and Mrs. W. Battle.

Mme. Anie Mouroux, French medallist, who is now in this country, has been commissioned by the French government to execute a medal of President Harding. Sittings have been arranged at the White House and Mme. Mouroux will soon leave her summer studio at South Casco, Me., for Washington.

A portrait of Dr. Herbert Spencer Jennings by Frank D. A. Linton, Philadelphia artist, has been presented to Johns Hopkins University, Baltimore, where he is professor of zoology and director of the zoological laboratory.

Gilbert P. Riswold, Chicago sculptor, has been commissioned by a wealthy resident of Lake Forest, Ill., to make a portrait bust of Carmen Pascova, mezzo-soprano of the Chicago Opera Company.

Mary Hamilton Frye has designed two stained glass lunettes as memorials to Mrs. David P. Kimball, for Bertram and Eliot halls, Radcliffe College, Cambridge.

Arden Studios, 559 Fifth Ave.—Summer exhibition of decorative paintings.
Arlington Galleries, 274 Madison Ave.—Summer exhibition of paintings by American artists.
Babcock Galleries, 19 East 49th St.—Summer exhibition of 65 paintings by American artists.
Bourgeois Galleries, 668 Fifth Ave.—Exhibition of works by modern American artists.
City Club, 55 West 44th St.—Summer exhibition of American paintings.
Dudensing Galleries, 45 West 44th St.—Summer exhibition of works by American and European artists.
Ehrich Galleries, 707 Fifth Ave.—Summer exhibition of American paintings.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Hanfstaengl Galleries, 153 West 57th St.—Recent paintings by Nicola Luisi and John Ten Eyck, 3rd; also paintings by Lenbach, Stuck, Kaulbach, Harlfinger, Kasparides and Alexander Koster.
Hispanic Museum, 156th St., Broadway.—Spanish paintings and works of art.
Knoedler Galleries, 556 Fifth Av.—Fourteenth annual summer exhibition of paintings by American artists.
Kraushar Galleries, 680 Fifth Ave.—Summer exhibition of American paintings.

Americans in Paris

The American painter, Eugene Vail, who numbers many of the French among his friends, has had a very successful exhibition at the Georges Petit Gallery.

Mr. and Mrs. Oscar Gieberich have taken an attractive studio in the rue de la Grande Chaumière.

Arthur William Heintzelman, after five years in America, where he mastered the art of etching, has returned, not only to Paris, but to his earlier métier of painter.

John Russell will spend the summer at Etaples.

Miss Ethel Mortlock's exhibition of her portraits at the Lyceum Club in Paris has met with well deserved success. Her portraits are of people prominent in the social and political world of America, Great Britain and France.

W. S. Horton, American painter, and Mrs. Horton, have left Paris for Houlgate, where they are the guests of Mr. and Mrs. Carolan.

Charles Thorndike spent most of the winter at Vence, close to the French Alps. He will spend the summer in Brittany.

Barry Mayer, of San Antonio, Tex., has left Paris for Italy.

Harley Perkins, American artist, is leaving Paris for Llanes, Asturias, Spain, where he will have a studio during the summer.

Robert F. Logan, who has been for several weeks painting in Burgundy, has returned to Paris with many interesting canvases and etchings.

James P. Ryon, portrait painter, of New York, who had a studio in Paris before the war, is passing some weeks in Capri.

Paul Sorenson has left Paris to spend a few months in Denmark.

Miss Alice Muth of Cincinnati received a silver medal at the Salon des Artistes François in the section of the applied arts. Besides being a painter, Miss Muth is a clever batik artist and last year was awarded honorable mention for her exhibit.

H. H. Weertz, Chicago artist, who has been studying in Italy with Harry Lachman, has returned to Paris and expects to remain for the summer, returning to Chicago in the autumn.

Steele Savage, American artist in Paris, will remain at the Lavendon, on the Mediterranean coast, through July.

Louis Earle Rowe, director of the Rhode Island School of Design, and Mrs. Rowe are spending the summer in Paris. —C.

Obituary

AUGUSTUS EDDY

Word has been received of the death in Paris of Augustus Eddy, American artist, formerly of Chicago. He had lived in Paris since 1909, when his wife, a sister of Mrs. Marshall Field, died. He was 70 years old.

Mr. Eddy is survived by a daughter, Mrs. Catherine Beveridge, wife of ex-Senator Albert J. Beveridge, and a son, Spencer Eddy, former United States Minister to Roumania and Serbia.

Mr. Eddy took up the study of art in Paris and achieved success as a painter of landscapes and portraits. Many of his productions were exhibited in the Paris Salon. At one time the Marquis Castellane called him the "youngest old man in Paris."

ALICE ADAMS BAKER

The death is reported of Alice Adams Baker, of Columbus, O., and Pittsburgh, Pa. She was a member of the art society of the latter city and her paintings in water color and oil were regularly exhibited both there and in Columbus. She was a poet also, and some of her verses have been set to music.

WILLIAM EMIL SEEBOLD

William Emil Seebold, dean of New Orleans art dealers, is dead in that city. Born in Hanover in 1833, he graduated from the University of Gottingen, then came to America. He fought for the Confederacy in Scott's First Louisiana Cavalry. Mr. Seebold was considered an authority on art and for many years maintained a gallery in the old Cabildo building.

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